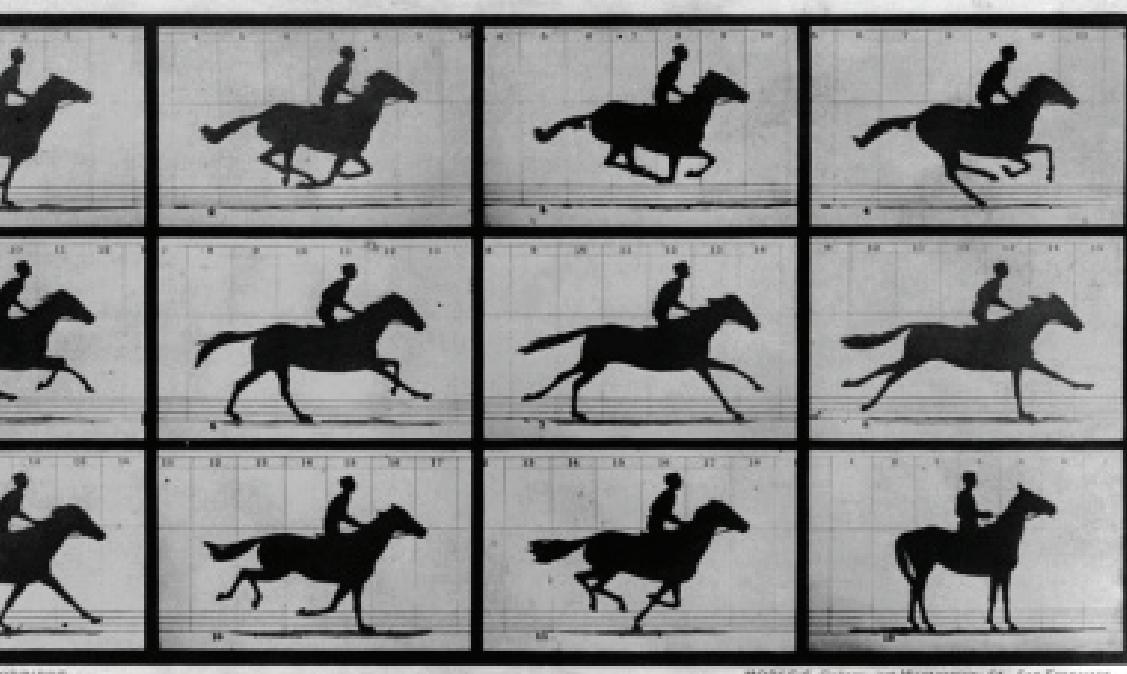


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YBRIDGE.
THE HORSE IN MOTION.
Illustrated by
EADWEARD MUYBRIDGE.
"THE HORSE IN MOTION," owned by LEELAND STANFORD; running at a 140-gait over the Palo Alto track, 19th June, 1878.
The sequence of these photographs were made at intervals of twenty-seven inches of distance, and about the twenty-fifth part of a second of time; they illustrate successive positions assumed in each complete series of progress during a single stride of the horse. The vertical lines were taken from points agreed upon in the horizontal.







Representing Speed in Images, 1872 to now

I took one year away from writing & studied the inhibited nature of violence.

The five senses of violence

being mass, windfall, duty, hungry, bait-stranding as follows
Being mass

Having want & get together
Or having had known fear a dull creep
Whose finger designated shit to WINDFALL

EMPHASIZE TOTAL MURDER CT.
Duty, verbs

It kicked up a demon. Didn't ask me how I had done, oh, mutilated umbrellas recoiled
In slowly made winter, if it is felt swiftly
A rat is deep red.
Hungry .

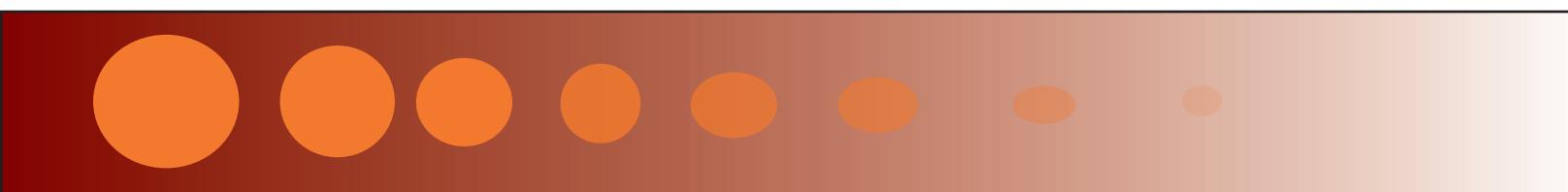
around now a list will flash its trigger at you ' r e ____!
some dolphin hop up, others submerge the i r
Bait-stranding.

trained in decision, masters in stovetop spiral hinted on the palm in full swing

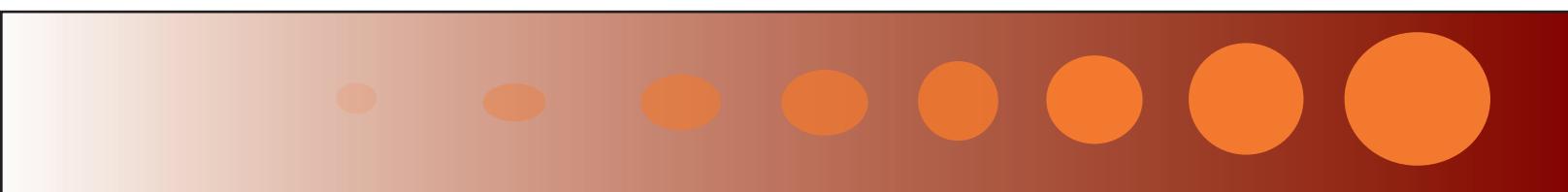
as evidenced in knives, the talk of beauty ends messily
its bulging rug the literate void, crisp in your hands, my

With the exception of GIFs (le gif, das GIF, el gif make no mistake it is masculine), the Internet deals mostly in still images. Often, they possess enough information for the viewer to glean any pragmatics necessary for understanding them. However, memes show how little the still portrayal of time or movement—speed—has changed since photography first began to document movement. That being said, we must investigate just how they have changed in order to move ahead.

In 1872, Eadweard Muybridge, not an artist by any means, managed to photograph a horse running in multiple images. If your eyes were literally able to scan, the photos would animate nicely into a GIF of a gallop. Each image, however, only shows an instance. Although moments and instances consist of infinitely smaller instances, movement does seem to have a stopping point as far as visual perception is concerned. In order to show how the horse was moving, and not how it looked at a stopping point in that movement, one must view the set of images together. Only in their set do they create the sense of time and movement through time. The set creates the sense of the speed.



Although some painters have been able to express speed with the nature of their paint on canvas (consider the horrid J*cks*n Po**ock), photos and digital images have less freedom. In order to show that the subject in the image possesses speed, they must either comprise a set, as in Muybridge's example, or imply movement with blur. The grain of the blur sets the speedometer. Some may combine these two techniques, but there exist few, perhaps no, other alternatives for showing speed.

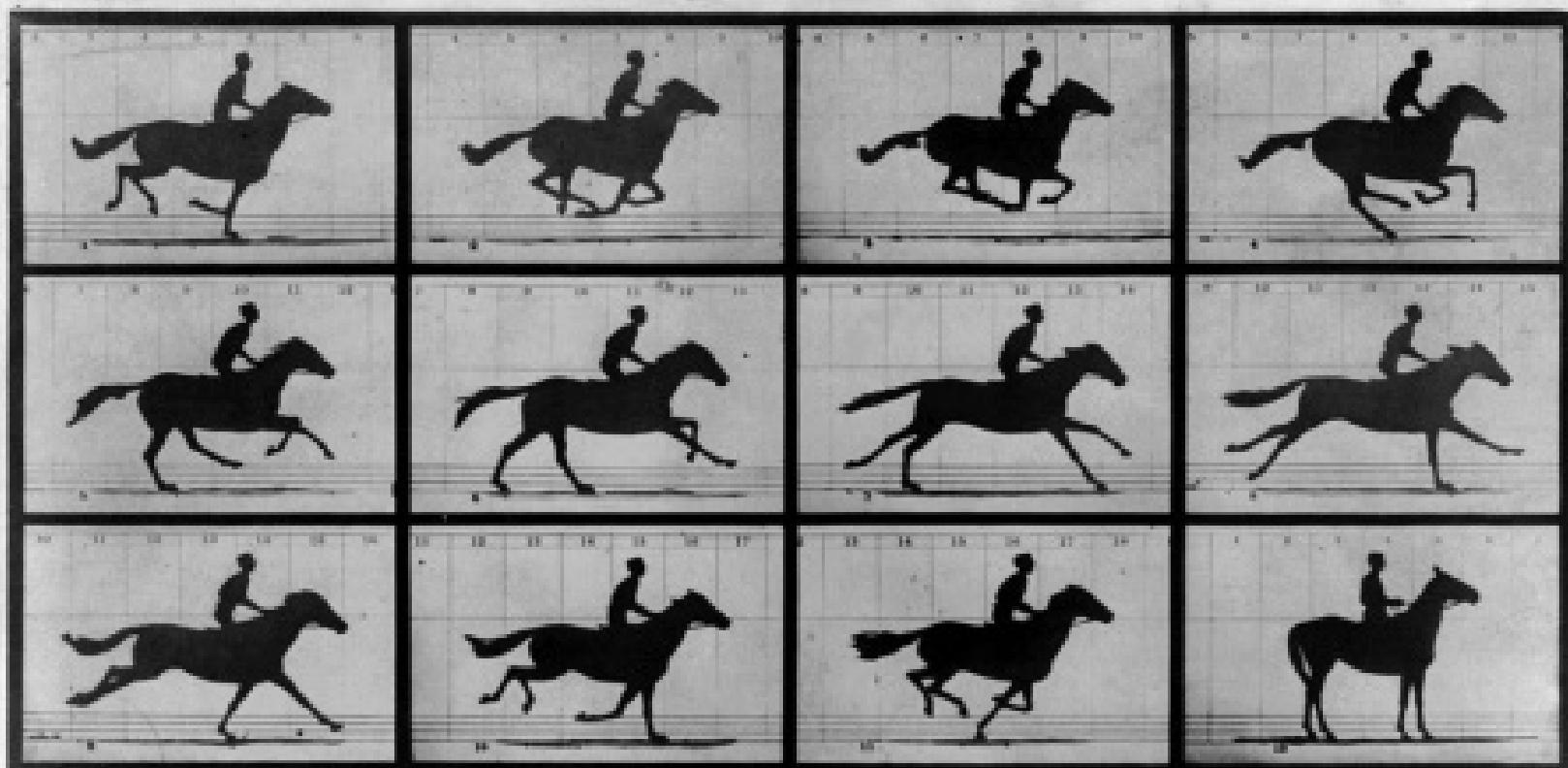




Eadweard Muybridge, The Horse in Motion
(below), 1878



Eadweard Muybridge, Animal Locomotion
Plate 190 (above), 1887



Copyright, 1878, by MUYBRIDGE.

THE HORSE IN MOTION.

Mitchell Gallery, 301 Montgomery St., San Francisco.

Illustrated by
MUYBRIDGE.
"SALLIE GARDNER," owned by LEELAND STANFORD; FUSING AT A 1.40 gait over the Palo Alto track, 10th June, 1878.
The negatives of these photographs were made at intervals of twenty-second parts of a second, and show the transitory parts of a second of time; they illustrate consecutive positions assumed in the various series of motions during a single series of events. The horizontal lines serve to compare similar aspects of the different scenes. The exposure of each negative was less than one-tenth of a second.

Despite, or because of, this restriction, speed has become an underlying theme in memes lately. Ever since the rise of the deep-fried meme, a fucked, turned, and fizzled version of a cartoon usually, and similar images, a movement of the image across the image itself has become important for expressing the uncertainty and precariousness of one's thoughts or existence. Some memes, non-fried but baked or grilled, which I will describe first, are less disjointed in form/content. The most pertinent example of this kind of more popular, relatable expression lies in the "Mr. Krabs Meme" wherein Mr. Krabs, the stout manager of the Krusty Krab in Spongebob Squarepants (1999-present, Stephen Hillenburg) has been stuck in a nerve-wracking situation and appears to freeze in a literal sea of rapid, shaking movement. He appears to glance left and right quickly, although of course the image itself remains stationary. Blurred outlines of sight positions past suggest this nervous back and forth. An older and more emotionally benign example is the greasy man having an epiphany at a concert or rave. He stands still in his realization while all around him people escape being fully captured by moving. Images must decide between clarity and movement, and the juxtaposition of the two creates a rift, an unease. This manipulation of stillness and speed has become paramount to memes, as they often need to express such feelings of mental or emotional discord, uncertainty, or panic.





However, the relationship between meme and meaning through content does not always come so neatly packaged. Deep-fried memes use similar stillness/movement positioning's in order to create a dysphoric space that rebels against its still-image nature. In such an image, the character usually occupies a space with unnatural, neon yet earthy colors that appear like static on an old TV screen. Static is not stationary. Strike one for movement. Further, the outlines of the characters themselves betray clarity, even refuse it. They shake and mutate the position of the subject, creating a sense of inherent speed. Perhaps the movement here is not so present, but the speed that arises from the unsettling colors and blurred—no, fried—contours seems to force the image to collapse in on itself visually. Often the meaning is either nonexistent or fully absurd, allowing the collapse to live peacefully in its own discord.

This example of a “deep-fried meme” shows a screaming minion (of the popular film-based franchise). The puke-neon gradient suggests both a circular movement reminiscent of being caught in a nuclear whirlpool or turbine, while the minion’s arms flap up and down, mirroring the “screamful terror” on his face in a linear and constant speed. These conflicting directions create a sense of alarm, and the heavily softened, dissolved contours create the sense that the image itself must be dissolving, that it has no grasp on its subject or itself. On top of this pictorial reading, the text reads, “when a Pippa order bepis instead of BOBA BOLA”, referencing the popular standoff between the soda companies, Pepsi and Coca-Cola. However, the image creates this brand betrayal into a terrifying textual uncanny valley. Additionally, the letters used in “Pippa” and “BOBA BOLA” come from the Emoji library and thus instill a sense of verbal communication that exists between plain text and plain image. The letters, as pictorial signs, cross into symbolic territory themselves, and they begin to lead a double life as such. The joke lies nowhere. Such is the nature of a deep-fried meme, which often just exists as a haphazard cocktail of hacked cultural references that become both the content and the joke themselves.

Although the speed sense strengthens the absurd dysphoria of a deep-fried meme, it does not create an interdependent relationship. It is mutual and symbiotic but not life-giving. Thus, I believe that the speed sense in such an image is a large-scale cultural collapse of standing techniques of expressing speed in a still digital image. Speed and movement are stuck, and only through the anxiety-provoking or anxiety-expressing blurs and contradictions do they insist that we find new ways to depict speed in photos, JPEGs, PNGs and more.

In recent months, new potentials for the depiction of mental speed have cropped up. In a way, they have differentiated speed as pictorial concept, thus simplifying the perceptual intake. In a way, this differentiation acts as entropy, in supreme conflict with Robert Smithson’s concept of de-differentiation=entropy.* But then again, he was concerned with land and earth based art movement. The Internet, as everywhere but physically nowhere, becomes a potential antithesis to Land Art. Memes are site non-specific, they may be viewed and understood anywhere with a screen, making them micro-monumental. They have a farther reach and shadow than any monumental earth mound made by Smithson or Michael Heizer, but have no set size or location.

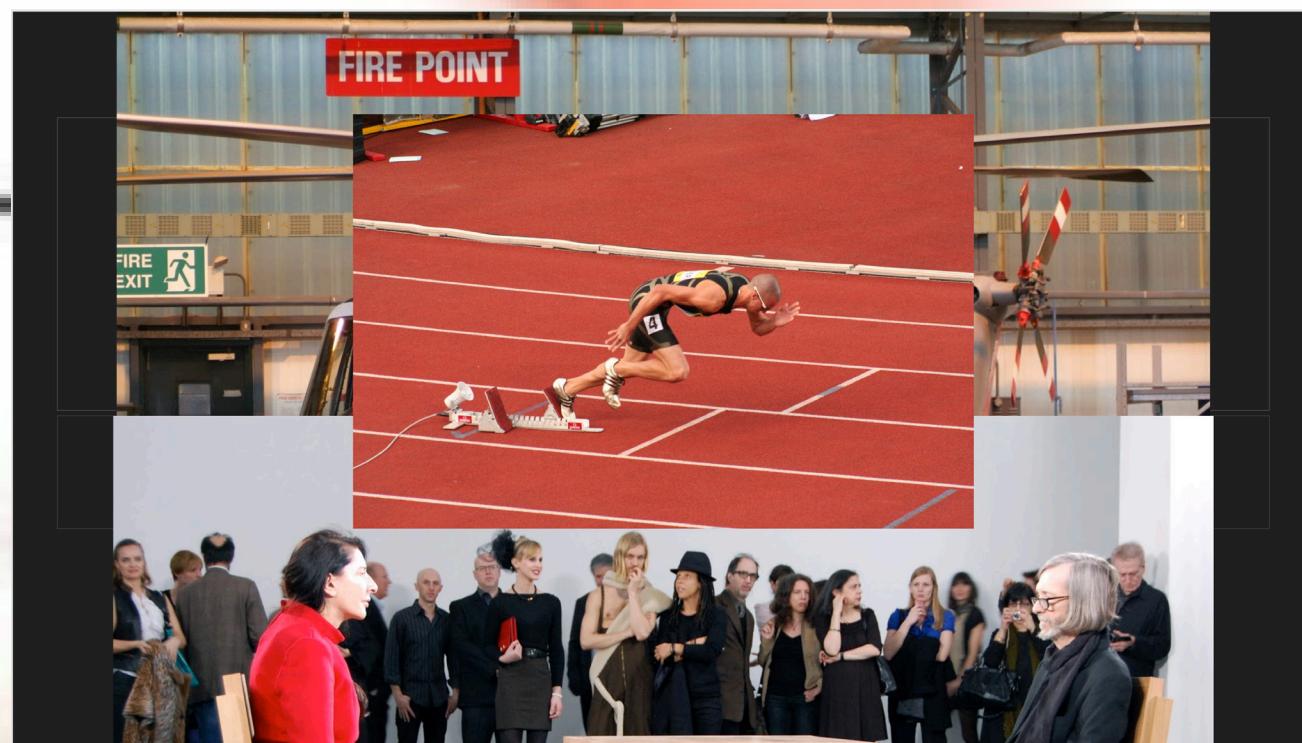
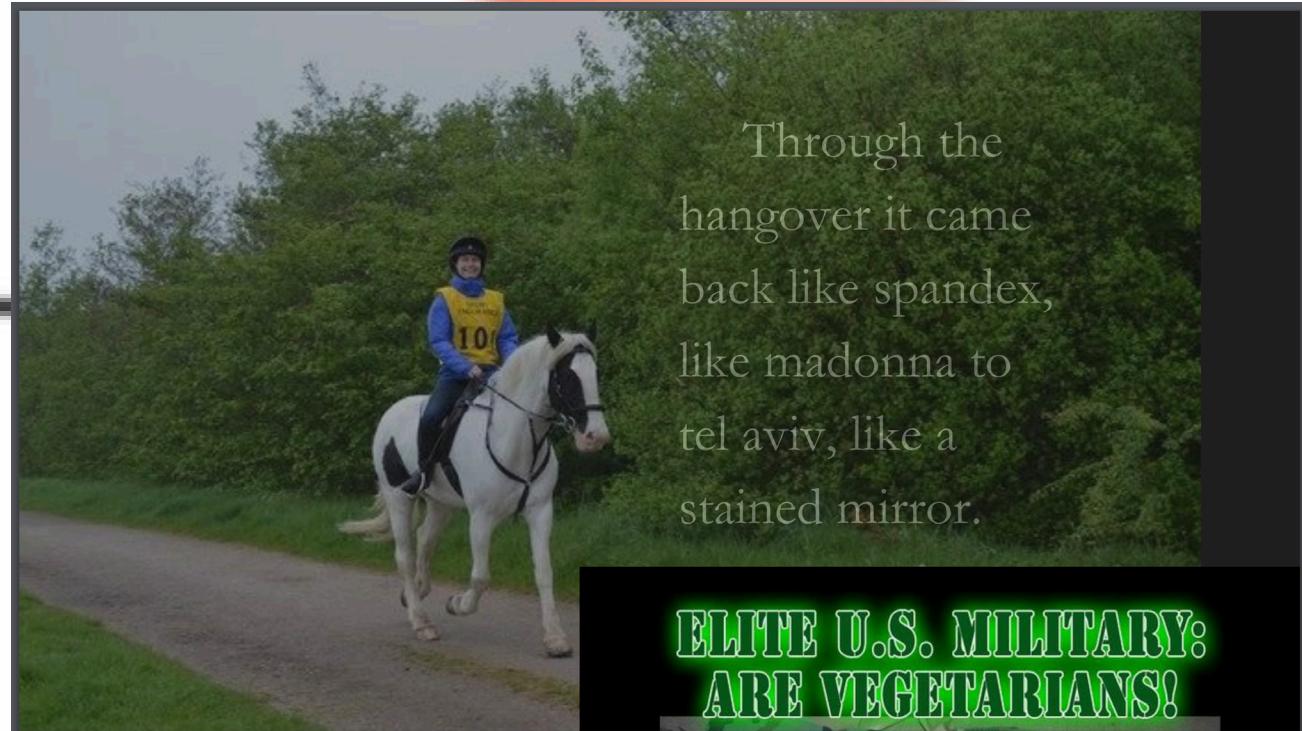
I digress.

One current alternative of exhibiting speed or velocity in memes in fact resembles Muybridge’s horses more than deep-fried blur. Instead of showing the “end-point” of the anxiety instigated speed, it shows the process itself.

MY HEART	
A job that pays well	
A job I love	
Making memes instead of working	

*Robert Smithson, “A Sedimentation of the Mind: Earth Projects,” robertsmithson.com

Compression in all these examples create the largest difference between depictions of speed in the nineteenth century and contemporary instances. Instances every instant. In the tradition of making technology smaller, perhaps memes have succeeded in compressing a concept or kinetic energy as well. In a sense, memes portray potential and kinetic energies superimposed on one another, while Muybridge's horses express a linear kineticism. But has potential really been added? Or just transformed?



*TRISH GOES
FAST*

all content heretofore comes from the following links. we do not own these photos, but the internet does.

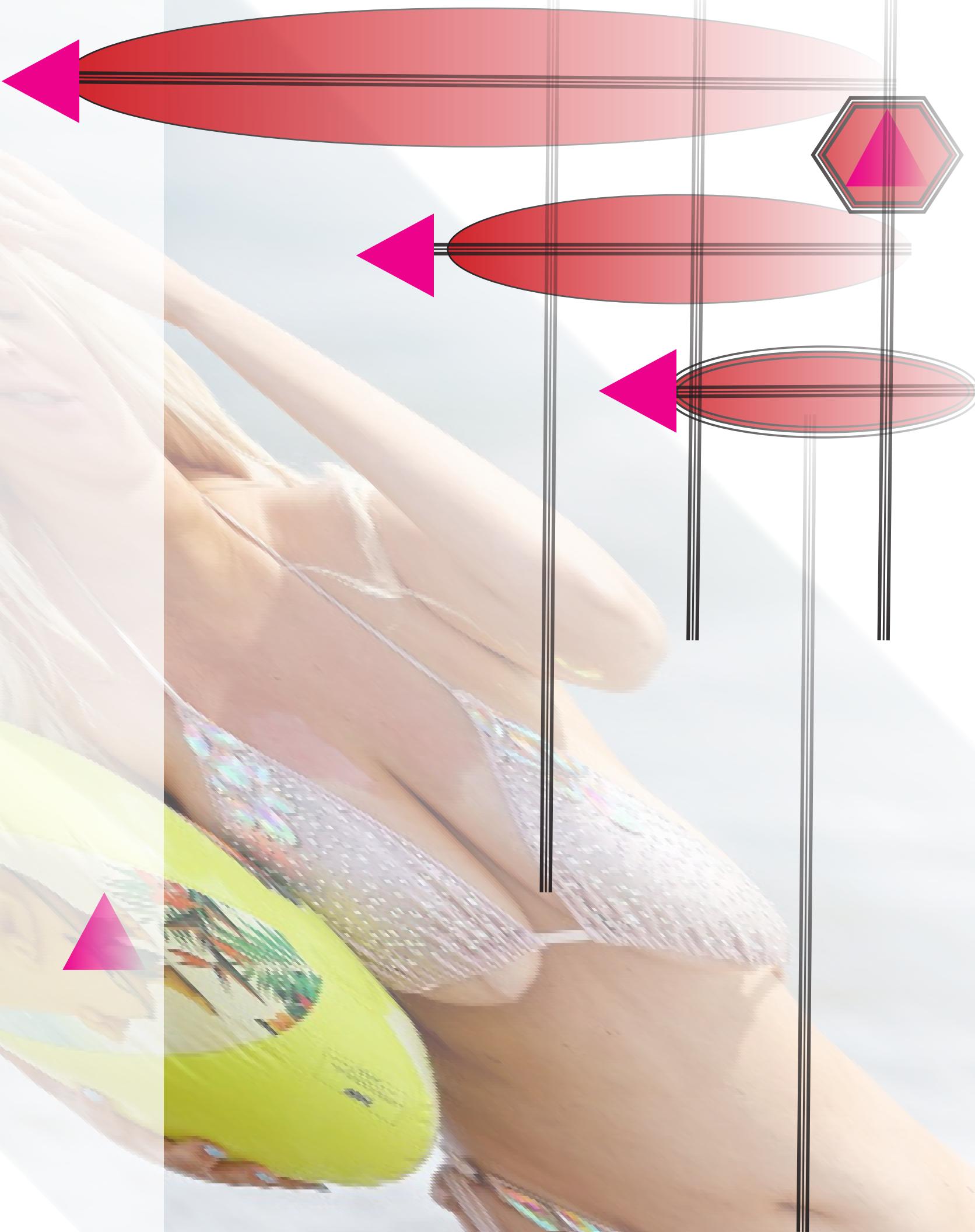
https://www.youtube.com/watch?v=H13B_1JHvdc "I have a one inch dick" tw for gender dysmorphia

and

<https://www.youtube.com/watch?v=KCpBOS9EV-w> "FREAKY SEX WITH MARILYN MANSON"

So story time
Kinda touched
Rock and roll very
Briefly
Encounters if you will
Last last time I'm A little
ashamed
Horny 18 year old wanna Be Pam or
something
I'll explain more detail
I thought it was a Marilyn Manson I got
into I liked but I liked his not so satanic
Karma OMG a celebrity
Thought he was different name What he does
Oh I'm a whole MM My sister and I you love
My boobs bigger boobs
Movie get with I have two things Wasn't hugest fan but
I just wanna get Famous gonna try to Fuck someone to get
Famous why myspace

I'm sure he was with somebody Trish was delusional Lowkey secret and his
music
Hooking up was super ball Rope orgies ACTUAL LAST TIME TOO WEIRD
Hey like I'm just not into you Thought you were Marilyn Manson Puts on
crazy music videos Boobs and shit Playing it off I was delusional Not fucking dumb,
I googled



Trish Goes Fast, continued and continuously

I read the difference between
Penises

Close your eyes It's not Good sex. I love so much
Creamed my fucking panties Long greasy black hair
Kind of makeup This was kind of Everything
You're not marilyn manson are you?



Anyways fast forward here it
goes again
Facebook not myspace
He was tricky

No makeup
Very ahir
Coiffed

I'd be like okay I know That my sex story
Sweet dramsManson version
Not paths intertwined
For VIDEO Never said what he did
People said Bryan
We met up I was just very Like
Teetotaler, sober Rockstars are sober
AliceCooper's personal assistant

Bryan was with with me
I can't believe you're going out with him
Alice Cooper is straight edge compared to
Marilyn Manson
Hamburger Hamlet WHY Fucking marilyn
manson
I was fucking 17 years old
Not right You're an old soul

Sheets
New blue sheets
TMI?
So stinkermuch
Sex
Let me know
Hi to Zac Efron
Try to figure it out
I'm a dumbass but not a dumbass

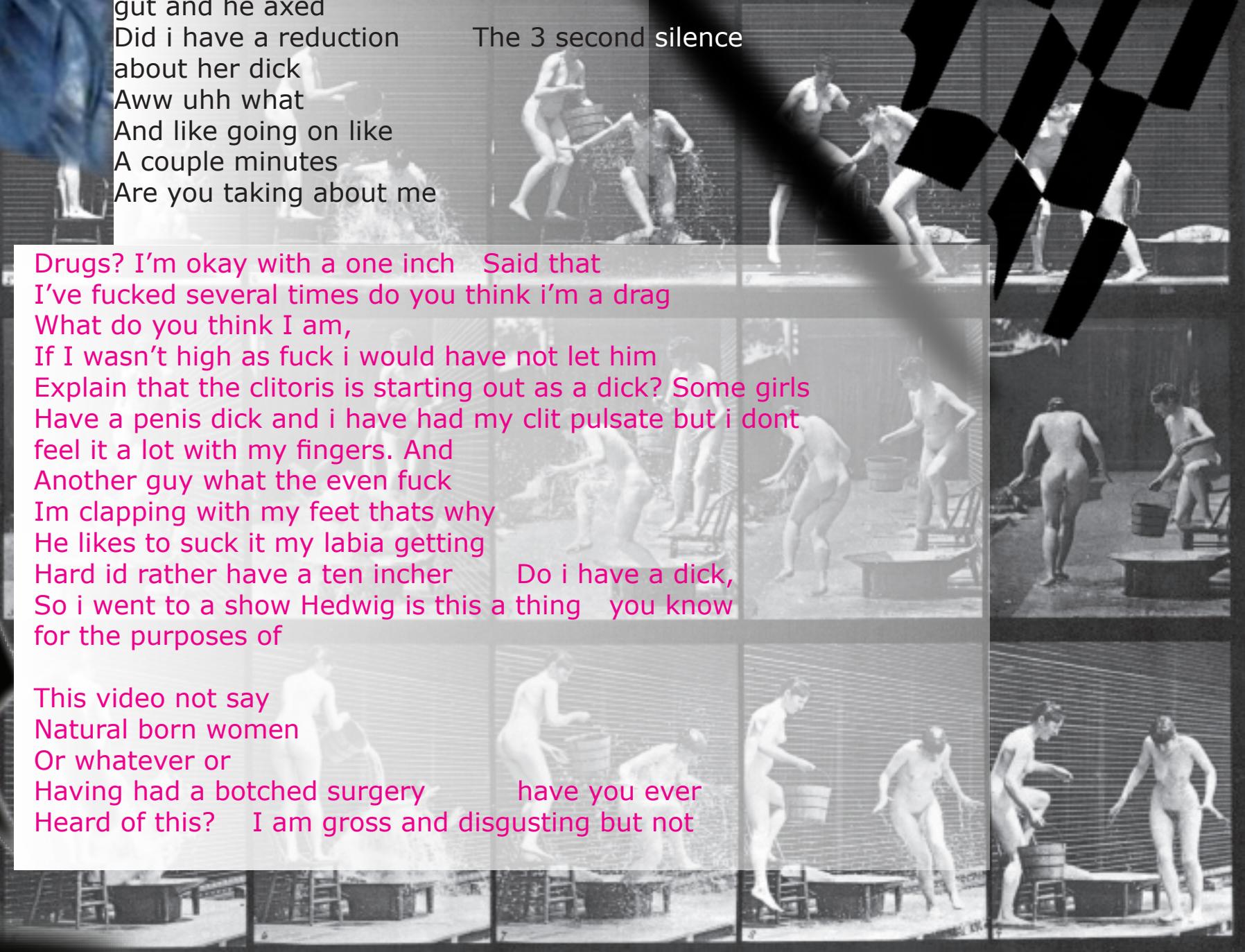
Can I get a picture?
He's somebody
Real deal
Hotel red flag
Bougie London
Hooked escorted
Photoshoot really cool I'm a little freaky
OMG YES
I wasn't so naïve
Don't know his real face
Fucking stripper
Really turned on by FAME
Looks? Money?
Being famous turns me on sue me
As oraty
We should listen to music
Never go the distance
It's creepy don't do that
Erotic blood vido going down on me
And CHOMPS
Teeth OW OW Iknow what you want
Lips? Don'te even know beef curtains
but
They're not
Did you just Mike Tyson my vagina?
He came off whatever
I don't like to have sex with my fans
Marilyn Manson bit my vagina
Does tho have men
No thanks Bryan
Du du du
So this guy was the drummer really
freaky
LA LA LA

Part 2



Thought they were a boy Moustache and hard time
But then 5 and ½ years ago was intense but wanowoman wows
I loved like just after chubby chicks
Had to get a lap dance and she slaps away hands but "he knew it"
And he tipped her and they hung out for 4-5 hours
Hes got money ok, whatever and went to a deli in the ghetto
Part of "I diverse" but over the course of a month
We went to a nasty hotel on ventura and he said it wasnt
As big as i thought and maybe it was about my gut and he axed
Did i have a reduction about her dick
Aww uhh what
And like going on like A couple minutes
Are you taking about me

The 3 second silence



Drugs? I'm okay with a one inch Said that I've fucked several times do you think i'm a drag What do you think I am, If I wasn't high as fuck i would have not let him Explain that the clitoris is starting out as a dick? Some girls Have a penis dick and i have had my clit pulsate but i dont feel it a lot with my fingers. And Another guy what the even fuck Im clapping with my feet thats why He likes to suck it my labia getting Hard id rather have a ten incher Do i have a dick, So i went to a show Hedwig is this a thing you know for the purposes of

This video not say Natural born women Or whatever or Having had a botched surgery Heard of this? I am gross and disgusting but not have you ever

Like slutshaming
Is this the penis hole and am I fucked and
where's
My head? He tried to find my other hole
Maybe
Thats why I did the _____ lights and deep
rooted

Am I hard is even I know you guys are

Probably at church

And if you are ever

With a squarter I

Would like to hear

Your story, its

not shaped like one

But it does get hard

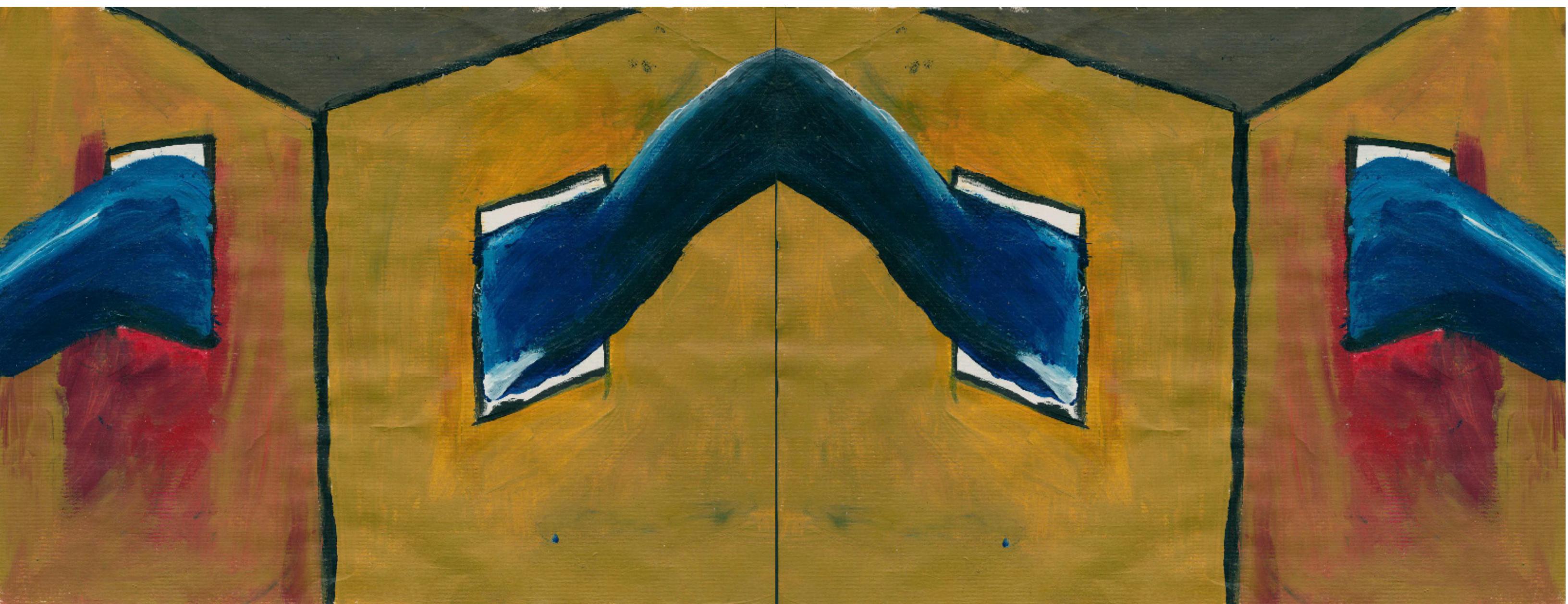
If not im screwed

--C.W and H.S.in collab with Trish Paytas-

but she doesn't know it ^\(^)/^



MITSUBISHI
MOTORS



My Feet Never Touch The Ground

I have a hard timing understanding how speed is an attribute of time. Time bounds me. There is never enough of it. I want to reject time. I want to say I do not exist with time. But that is delusional of me. I am frustrated that the place I have been told to exist has chosen to sustain life within the confines of time.

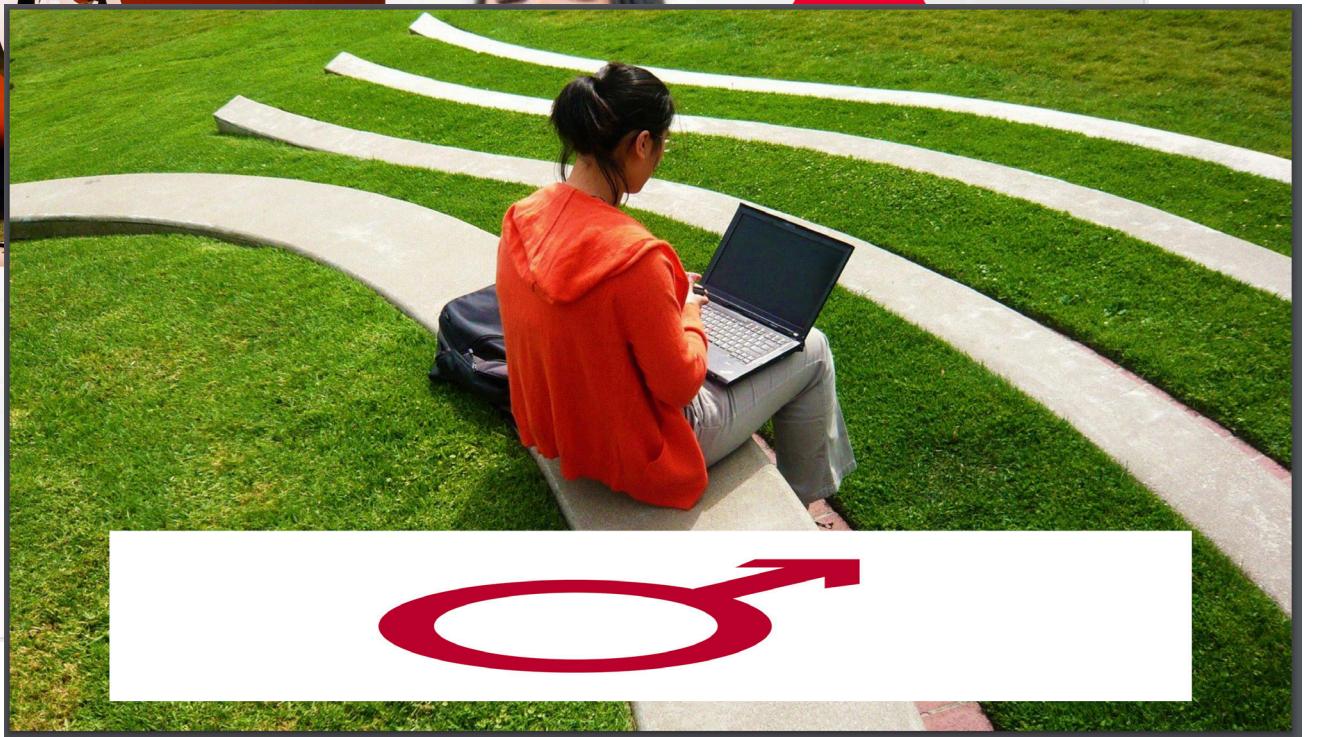
Speed is a rebel. Bad Boy. A skill. A manipulator of time. I am good at being quick. Doing things fast. Speed is time travel. Transcend! Transcend! Transcend!

I am late. Never early. I am quick. I am fast. Never slow. I rush. Rush. Rush. But with all that rushing I am still late. Reading is difficult. I want to know everything. I want to know it so fast. I skip the pages. I flip the book upside down, I swipe the pages left and right. Frantically I am trying to figure out the meaning. The message. It's urgent. I must know. Quickly! I must know now!

Wait! Don't go too fast. You will mess up. You will trip and fall. You won't know.

I will know. I will know better. I will know faster. I will run to the Moon. And the Moon will run to the Sun, and the Sun to the Stars. And All That Speed Between Me, The Moon, The Sun, and The Stars will hear the music. Will see the answers. Will know God.

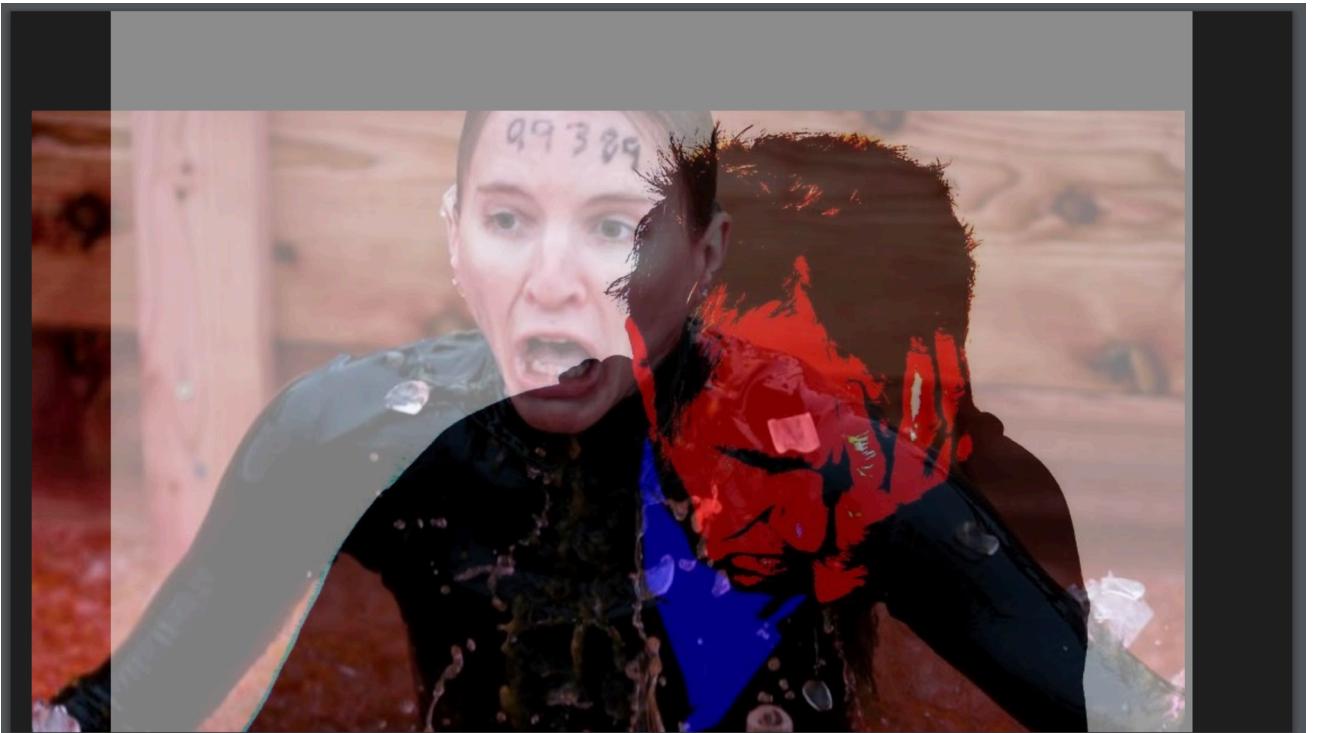




e n d u r a n c e
ft. JOHN I REMASTERED

is currently a 383 slide powerpoint consisting of the results of a google image search of the word "endurance" paired with a new translation of the first chapter of the fourth gospel of the evangelist John. future chapters to be added.

signing
;
-
off
)



So they were like "ok, is this Guess Who?" and he said, "I am not that prophet, no."

